

ACORN



The Architectural Conservancy of Ontario

A society incorporated in 1933 for the preservation of the best examples of the architecture of the province, and for the protection of its places of natural beauty.

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SUMMER 1978

The Architectural Conservancy of Ontario R Newsletter

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The Cover

The new Post Office at Niagara-on-the-Lake by Anthony L. Kemp, Architect, an example of a modern design fitting into an existing setting of older buildings. The building is an irregular shape fronted by a courtyard planted with trees, the new agora of this historic town. This is a very successful solution to a difficult problem, pointing the way to better treatment of our heritage, in fact enhancing it by its sympathetic and simple statement in present day terms. Incidentally it works very well, and the staff enjoys working in it.

PJS photo July 1978

B. Napier Simpson Jr.

There is not a person nor an organization in the architectural conservation field which will not feel loss in the death of Napier Simpson, on June 23rd in Newfoundland. At sixteen he was riding a bicycle around Ontario examining old buildings. From this form of locomotion he graduated to a motor bike then to a car and finally and tragically to a plane. But it was not only to examine these buildings and record them that he worked. He was not an archivist nor an academic but an outstandingly competent architectural designer. He chose domestic architecture as his particular field and developed a wide practice ranging from the District of Haliburton to the State of Florida. He specialized in the adaptation of fine old houses for private clients and in the design of buildings, domestic, commercial and public, with an impeccable flavour of Ontario's heritage.

His public service was immense — twenty years a member of the Toronto Historical Board, twelve years in executive offices of the Architectural Conservancy, six years on the Markham Planning Board, two years on the Council of the Township of Stanhope, a member of the Ontario Heritage Foundation since its recreation in 1975 and in the plane crash in which he was killed he was serving the National Historic Sites Board. He served both Upper Canada Village and Black Creek and among other restorations he was responsible for the Quaker Meeting House at Newmarket, the Gibson House in North York, the Doan House at Sharon, and the Town Hall at Paisley. He was constantly in demand for advice which was freely given.

His loss will not only be felt professionally but his charm and magnanimity brought him a host of friends and admirers. The sympathy of the Architectural Conservancy goes out to his wife, widowed for the second time, and to their family. He was buried quietly in the yard of St. Peter's Church, Maple Lake, Haliburton, not far distant from the isolated stone house which he had transformed into a unique abode. He was fifty three.

Anthony Adamson

PRESIDENT'S REPORT

An Historic Dilemma

One question often arises in people's minds: how does one build or rebuild within the historic setting? How, for instance, do you fill in between old buildings? And the parallel — how does one replace an historic building which has been destroyed? The answers are often, to say the least, confused and the judgements upon the results, particularly with regard to modern buildings, anywhere from irrelevant, from the design point of view, to morbid in any sense. Our latest quotation of a recent critical piece and our reply will, perhaps, help clear the air.

However, first just a few further notes on the rather questionable recent developments in the old Town of Niagara area of Niagara-on-the-Lake, once (and we say once, advisedly), Ontario's most historic town. With over two hundred and fifty old buildings of some interest, including some of exceptional quality, for a population of about three thousand people means a collection of note. But of late, whether by local or even provincial default, or lack of concern for preservation generally, some ugly signs have been showing. New buildings, for the most part, represent the expression for nostalgia, and recent attempts at street lighting have followed the same garden path. It is one thing to be inspired by what is there, to evolve design in this day and age from the precedents illustrated by the past, in building forms and combinations of materials, it is quite another to make a pasty imitation of its detail. For there is a difference, we maintain, between restoration and preservation and building anew. Perhaps the evident fault in recent building *à la mode* antique is most clearly shown in the ill-fitting detail, the meaningless combinations of decorative features pasted on as make-believe which simply add to the confusion (or is it confusion?). Some might call it deceitful display, but most of those who have savoured Niagara's historic past represented in its buildings are becoming not only disappointed, but disenchanted.

Local action, or inaction, is not very encouraging either. As is usually the case, the Niagara Historical Society is more concerned with history in its physical expression of portable objects (artifacts to the trade) and oral and recorded events related to personages and people: that is their *raison d'être*. Historical societies generally are neither directly interested nor involved in historic building preservation, certainly beyond their own particular project as a rule. (The

Lennox and Addington Historical Society has the Allan Macpherson House, the Peterborough Historical Society, the Hutchison House, the North Marysburgh Historical Society, the Rose House, but these are hardly exceptions to that rule.). Strangely the Niagara Foundation, pledged to the preservation of the heritage of the Town and Township of Niagara, has shown little active participation in local activity beyond its initial and vital role in temporarily saving Field's Drug Store to allow the restoration of the Niagara Apothecary and its lucrative promotion of an annual house tour: yet it has been neither arbiter nor guide of local preservation activity. ACTION (Association of Concerned Townspeople in Old Niagara) has been so absorbed in the battle with Parks Canada and its proposed development of historic sites that the old town area has been coasting downhill without a murmur from that quarter. The municipality did set up a LACAC in 1975 and after an original listing of buildings considered worthy of preservation being put up for consideration, (and getting embroiled, wrongly we believe, in practical questions of preserving the old Courthouse, for this is not a LACAC function) was allowed to dissolve without achieving anything. A miniscule Heritage Conservation District, centreing on the Queen Street commercial area, has been initiated, but results from that quarter are slow in materializing. Subsequently, a Heritage Committee of Council managed, after an inordinate struggle, to have the old Courthouse designated — (it was one of the original list), and instigated a second feasibility study for its sympathetic renovation. The same committee proposed the appointment of a new LACAC — and has met with steadfast, if not unanimous opposition. *C'est la vie!*

For all the recent building in the old Town very little represents good contemporary design. Some is innocuous and makes little statement beyond sinking into the background. Much is flagrantly ugly, ill-proportioned and irrational, relying on nostalgic detail to carry it off. Shutters are applied which obviously do not fit or would not work. One building has a brick staircase springing out of a clapboard face, looking like a bloodhound with its tongue hanging out. Two inoffensive if somewhat mediocre buildings now sport "classique" fronts with recessed oval shapes (which may be patented by the designer) in their broad pilasters, but this applied detail starts at normal window sill height, and building in such a mini-skirt looks distinctly odd. Untold

horrors have happened to some historical structures that only a fire could eradicate, while ill-designed bows and bays and Cape Cod designs herald the latest crazes. And miles of ugly Victoriana, like the exterior to the Prince of Wales, are another sign of doom.

Nevertheless there has been some relief, but such cases are extraordinarily rare and never fully appreciated. The pleasant modern studio-house designed by the artist, Campbell Scott, for his own occupation, stands on the corner of Byron and Wellington Streets. Its angular roofs provide excellent studio light, its natural wood finish a soft blending into its own treed lot. It is, perhaps, a little close to its mid-19th century neighbour from the one prospect, but its contemporary design is quite refreshing. The new Post Office is a signal venture in the same vein, heralding perhaps a revival of sense and sensibility, certainly on the part of the Federal Government. And that body has not contributed much to the architectural scene since the outstanding Post Office designs of the late 19th century or the occasional fine early 20th century schemes in the neo-Classic manner. Niagara-on-the-Lake's new Post Office is an excellent example of infilling in our contemporary form, a most sympathetic solution not only to old Niagara's principal meeting place (for everyone in town collects mail there during the day) and fits so well into the existing urban landscape creating, as the other good buildings do, its own centre of interest and activity. So some of

the townspeople thought they had it made for once. It was disheartening, therefore, to be discussing this new and eminently successful experiment with a townsman who, brushing the back of his hand across the counter so neatly contrived in a continuous moulded shape, trimly fitted and easy to clean, (providing an upper level and letter ledge to allow you to stamp your envelopes in comfort) exclaimed with disdain "plastic!" Well, an excellent use of our contemporary materials, in an economic, functional and visually pleasing way, we replied. Awareness of what is good from the present is equally important to an awareness of what is relevant from our past. Otherwise we shall be doomed, if not damned, by our continuing lack of appreciation.

We have come reluctantly to the conclusion that democracy still needs guidance, that we, as disparate, even supposedly informed, participants in the process cannot achieve the preservation of our heritage of building nor the sympathetic treatment of our townscape without more stringent discipline. In the case of old Niagara we suggest that a Private Act of the Legislature, setting up that discipline and the procedures necessary to the disciplined evolution of that historic place is the only way to ensure its proper treatment and guarantee the heritage it represents, not only for its townspeople, but for those who recognize its value and importance as a lesson to our age.

PJS

NEWS FROM EAST TO WEST

From the Branches

PORT HOPE

Canadian National Station

The Town Council received a letter stating that the Canadian National Railway intended to pull down the Port Hope station as their current method of conducting railway business shows that the little stone building is no longer required. They intend to erect a modern shelter! The Town Council, LACAC, and the Conservancy have gone into action against this move.

At a later date, two officials of Canadian National met interested citizens and admitted that the letter had been a little 'harsh'. Canadian National has now applied to the Canadian Transport Commission only for a change in status of the building from a station to shelter, not neces-

sarily meaning the destruction or removal of the existing structure.

Canadian National officials will be meeting again with the municipal council to discuss the matter further.

There is an excellent picture of the station in **Meet Me at the Station**, by Elizabeth A. Willmot.

Slide Shows

Mr. Pierre St. Laurent has given the members three showings of coloured slides taken on his travels. The first two, of Greece, were possibly more interesting architecturally than those of Turkey. However, three months in Turkey gave him and his wife ample time to see a great deal of the country, and his interesting pictures of many aspects of their travels brought enjoyment to all present.

Architectural Terms Booklet

The little booklet, **Architectural Terms**, an illustrated glossary of many features and details found on old buildings, which was brought out in time for the Port Hope May Tour, seems to have filled a need. It is selling well: over four hundred and fifty copies sold so far. If your branch has a walking tour or a house tour coming up, why not order some, and at the same time make a little money for your branch. The booklets sell for a dollar (or you can set your own price), but if they are ordered from us in bulk, (twenty or more), you can have them for \$0.75 each. Write to the Editor-in-Chief, ACORN.

May 6 House Tour

A successful house tour was held on May 6. The hostesses, Mrs. David Blackwood, Mrs. R. L. Cartwright, Mrs. S. T. Strathy, Mrs. Arnold Pitt, Mrs. Bruce Robertson, Mrs. D. G. Scott, Mrs. Kenneth Hall, and Mrs. Roger Kirkpatrick, all reported a very busy day answering questions from interested viewers.



House tour visitors entering the home of David and Anita Blackwood.

Council Meeting in London

Mr. and Mrs. R. J. W. Sculthorpe and Mrs. Marion Garland attended the regular May meeting of the Council in London. Branch editors of ACORN met for a brief time during the council meeting in a separate room.

LACAC

Since its inaugural meeting on February 2nd, LACAC has had five meetings. A list of important buildings has been drawn up, and sub-committees have been formed to do research on

various buildings. A student researcher is working for the committee for the summer months, and has begun work on the Town Hall, next on the list for designation, and the Chalk Carriage Works building, as well as private houses.

Old Port Hope Fire Hall

According to a recent report from Totten, Sims, Hubicki Associates Ltd., the old Port Hope firehall is on the point of falling into the Ganaraska River which flows alongside it. Movement of the east wall has taken place, and a crack on the south wall has appeared. The total movement above the first floor totals four inches. There is erosion of bearings at the foundation wall from ice and water which is the primary cause of the deterioration. They recommended a commitment of \$10,000 to stabilize the structure only, and this the town has accepted.

The building inspector has given notice to tenants of the two apartments on the second floor. The main floor houses the Chamber of Commerce and the East Durham Historical Society.

When members of the Architectural Conservancy, the Historical Society, the Art Guild, and LACAC climbed to the third floor, they were amazed to find a large assembly hall with a platform at one end. According to the mayor this large room has not been used for many years.

Having allowed this important building to deteriorate, the town fathers are satisfied to allow the Conservancy to pick up the entire tab for a feasibility study on the building. The Conservancy will try to get some financial help from other organizations who will benefit greatly from a space in which to meet, a space in which to hold lectures and to show slides and movies, and in which drama groups can hold rehearsals. The Conservancy is also looking to the Ontario Heritage Foundation for help.

Although the town is spending an enormous amount of money on a new Community Centre, the Town Fathers are loath to recognize the need for rooms in which to carry on cultural activities.

Obviously a recycled municipally owned building, housing the Chamber of Commerce in its well-known spot on the main street, and fitted with an elevator for access to the large assembly room is economically better than pulling it down, or selling to a private individual and eventually having to build a replacement to supply the needs of the various organizations.

New Doors for Town Hall

The late Albert B. Schultz, Jr. willed a thousand dollars to the town of Port Hope for new doors for the town hall, with the wish that they be designed by Peter John Stokes. Mr. Stokes has submitted his first drawings, and LACAC, having recommended one, has given them to the Town Council for approval.

TORONTO

Hard Hats not Top Hats as Toronto Branch goes to the Theatre

The Toronto Branch concentrated two evenings of programs on the subject **New Uses for Old Buildings** returning to the original civic area of early Toronto. In 1967, the first historical walks were written of this area and now ten years later, the exciting innovations in the re-use of buildings prompted the Conservancy to focus its first meeting on theatres — in firehalls, gas-works, warehouses and courthouses.

The speakers were Molly Thom from the Fire-hall Theatre, 70 Berkely Street, who told how this building was saved from demolition in 1970 by the University Alumnae Dramatic Club. The club was founded in 1919 and is the oldest active theatrical company in Canada. It has had many homes, and Molly's account gave an excellent perspective to the 'behind the scenes' story of the theatre. The renovations to convert the firehall to a theatre were designed by Ron Thom. There are 154 seats and the theatre has always been innovative in its choice of plays.

Tom Hendry, one of the founders of the Manitoba Theatre Centre and now President of the Toronto Free Theatre, entertained with a dramatic interpretation of the problems of fund-raising — which is a little like an elephant mating dance and which takes several years to show any results. He also decided that the bills indicated that the floor was made of liquid platinum. The Free Theatre is also on Berkely Street and was part of the Gas Works complex of 1890.

Paul Soles, the new host of CBC's **90 Minutes**, and well known to viewers of **Take Thirty**, brought another dimension, for as an actor he has performed in many theatres in Canada and England with origins fraught with difficulty. His most recent venture was in the "Diary of Anne Frank" in the beautiful new Young People's Theatre. This building was constructed in 1881 as a stable, housing 580 horses. It was owned by the Toronto Street Railway Company who operated the transit of the city which was entirely

horse-drawn at the time. By 1891 the first use of electric power made the horses obsolete and the building, along with several surrounding structures, was converted by the Toronto Railway Company into a generating station. In 1909 the building was shut down and it was in effect vacant and derelict until Susan Rubes with her imaginative eye saw the three-storey, free standing structure not only as an architectural rarity but especially appropriate for theatre purposes. There is a main theatre where flexibility is the key . . . it is possible to move both the stage and the seating units to create thrust, open, arena or cabaret style staging, with 330 seats.

The studio theatre on the third floor provides space for rehearsals, puppet shows, workshops, as well as seating space for 100 children.

Young People's Theatre was started twelve years ago in Toronto by Susan Rubes, as a method of bringing first-rate theatrical experience into the lives of the Province's school children. The group has designed original works for children and has involved many of the country's leading performers and directors. More than two million children of all ages have seen the performances.

Recently, the Theatre has been host to the Russian and Japanese Theatre companies and a whole new concept of actor/audience relationship has been introduced. The theatre will be dark in August.

Of particular interest to conservancy groups is a film "The House on Front Street" which is the story of a young boy, an old man and an old building. It runs about 20 minutes and would make an excellent film for a meeting of any group interested in conservation and re-use. For information contact Mrs. S. Rubes, Young People's Theatre, 165 Front Street E., Toronto M5A 1E7

The Conservancy also scored a first — by having its meeting place in the Old York County Court House, designed by Frederick Cumberland and completed in 1853. Renovations were begun in March, 1977, the architects are Lett-Smith, and it is hoped will be completed by this fall. The building will house three theatre companies under one roof, with two performing spaces. They are the Open Circle Theatre, the New Theatre, and the French-speaking company, Théâtre du P'tit Bonheur. Although it was a first night, hard hats and galoshes were more appropriate than top hats and pumps, for the building was a long way from completed, and while the lofty grandeur of the high ceilings was admired, the cold draughts on the floor were a bit chilling. However, the enthusiasm and excitement that the speakers generated, summarized at the end by young John

Fisher, the Founder and Managing Director of Adelaide Court, reminded us that this is what pioneering in restoration is all about, and that when the theatre was beautifully renovated over 150 of us would remember what it had been and what could be.

Walking Tour

Introduction to Annual Meeting

A walking tour of the original town centre was the introduction to the annual meeting of the Toronto Branch on Thursday, May 18th. The tour began and ended at St. James' Cathedral with an opportunity to walk through the Cathedral with Father T. Ipema. Copies of a *pilgrim's guide* to the Cathedral were available as well as a tour booklet for the walk which sold for 25¢

The weather co-operated beautifully, and the twilight walk through an area which has shown such excellent examples of re-use and restoration was like a spring tonic for members. It began along Police Court Alley behind the Magistrates' Court (1852) on to the 7th Post Office (1853), the Consumers' Gas Buildings (1873), the King Edward Hotel (1903), Bank of Montreal (1885), the Gooderham Building (1892), (Jerome Markson and Kent Rawson hasten to remind us that the correct architect for this building was David Roberts), on to the Front Street façades which are probably the most intact late-19th Century commercial streetscape remaining in downtown Toronto, The Old City Hall (1844), the St. Lawrence Hall (1850), Young People's Theatre (1881), George Brown College, the Bank of Upper Canada (1822), and De la Salle College (1871) as well as The Spaghetti Factory, Muddy's, Brandy's, The Organ Grinder, The Fish Market, Karelias and the LCBO building at 20 Market Street, beautifully redone and the home of rare wines.

After returning to the Cathedral, the Annual Meeting was held in the Diocesan Centre where tea, coffee and homemade goodies were served. (Unfortunately the names of the new executive were not forthcoming. Ed.)

Brown Bagging it with Style

On Saturday, June 10th, Isobel Coulthard of the Toronto Branch put together a marvellous one day trip which encompassed Shakespeare, Stratford, Mitchell, Goderich and Bayfield. The two buses contained many members who had never had the chance to visit Goderich before and who were delighted to see the lovely Easthope Townships, home of so many immigrants who had

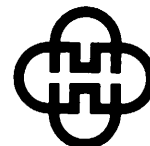
come out under the plans of John Galt and the Canada Company. The group also stopped at the historic Fryfogel Inn (1844-45) which is a museum of the Perth County Historical Board, (on one of the side roads near Fryfogel is the beautiful St. Anthony's Roman Catholic Church 1863), and then went on to a picnic lunch in Stratford. Isobel and her sister Patty and friend Gary Roxborough, architectural designer, had hand-decorated each paper lunch bag with a beautiful Georgian Door of the Goderich gaol, and the contents were no less elegant — lovely small sandwiches, an imaginative hors-d'oeuvres on a stick, a sweet, a soft drink, a packaged fingerbowl and a napkin. On then to Goderich and the Historic Huron Gaol (1839-42) with the status of a National Historic Monument. This is the oldest public building in Western Ontario. The Governor's House is connected and is open to visitors. On the way to Goderich there was a brief stop at the restored and readapted Benmillar Inn.

For dinner the group went on to The Little Inn at Bayfield, and as there were two sittings there was ample time for strolling through the lovely town and for a walk to the lakeshore. Bayfield is hoping to become a Heritage District. The buses arrived back in Toronto at almost midnight.

Second Booklet Published

Finally as a reminder, the Toronto Branch has published the second booklet in its series on architects: *Alfred Chapman, Architect, 1879-1949*. It sells for \$3.50 with .40 tax, and is available through Mrs. W. A. McCoy, Toronto Region, ACO, 166 Crescent Road, Toronto, Ontario M4W 1V2

HERITAGE CAMBRIDGE



Award of Merit

Barbara and David Hysinger, two Heritage Cambridge members, were recently presented with a Certificate of Merit for restoration of a house by the Waterloo Regional Heritage Foundation. The Award was given at the annual meeting of the Foundation. The Hysingers bought their old stone house six years ago. It was one of the earliest stone farm houses in the district, being built by Thomas Lockie who emigrated from Scotland in the 1820's, and whose name appears as the owner of the farm on the Dumfries Assessment Roll of 1834. The farm remained in the Lockie family for over 100 years. The

The Elora Gorge Bridge : THE FACTS

- The ELORA GORGE is a unique and unparalleled scenic landmark. It is surpassed only by the Niagara chasm in southern Ontario and Ouimet canyon in northern Ontario.
- Over 160,000 people visit and enjoy the ELORA GORGE each year.
- On July 24, 1978 the Ontario Municipal Board (OMB) gave the County of Wellington permission to build a two-lane bridge over the gorge.
- The County has not proven a clear need for the highway and bridge, nor has it investigated alternatives to a bridge across the gorge.
- The bridge and highway will be built at a cost of \$2 million to Ontario taxpayers.
- The bridge is, at best, a band-aid approach to traffic problems in the Village of Elora. It will alleviate local traffic temporarily but will attract more through traffic to the area.
- The new highway will increase tourist access to the sensitive Bruce Peninsula, even though provincial policy is to limit access to the Bruce.
- Noise pollution, road salt damage and the visual intrusion of a man-made structure are acknowledged environmental impacts of the bridge.
- In 1973, the Government of Ontario promised studies of alternative routes and environmental impacts. The studies were never done.
- On August 21, 1978 the Canadian Environmental Law Association and the Federation of Ontario Naturalists, on behalf of environmentalists, appealed the OMB decision to Cabinet. An environmental impact assessment or a second OMB hearing is being sought.

We must ask ourselves :

- Should Ontario taxpayers spend \$2 million on a bridge and highway before the need has been proven, before alternatives have been considered?
- If the ELORA GORGE, a designated conservation area, is not safe from development, what is?
- Is the Ontario Cabinet acting in the best interests of the people of Ontario if it approves the bridge without undertaking an environmental impact assessment?

Save The Elora Gorge : Nature Isn't Making Any More!

ELORA GORGE DEFENCE FUND

Suite 303, 1 Spadina Crescent, Toronto, Ontario M5S 2J5 / Telephone (416) 978-7156

August 24, 1978

Dear fellow conservationist:

The ELORA GORGE, a scenic natural landform unique in southern Ontario, is threatened by the construction of a two-lane bridge and highway.

On July 24, 1978, the Ontario Municipal Board (OMB) ruled in favour of the construction of a bridge and highway through two parks and over the ELORA GORGE. This transportation corridor, which will primarily serve the Village of Elora, will be built at a cost of \$2 million to Ontario taxpayers.

The people of Ontario are about to lose one of the few remaining natural wonders in southern Ontario. Concerned citizens must act now to voice their support for the preservation of the ELORA GORGE in its natural state.

The FACT SHEET on the back outlines the issues at stake.

If you want to save the ELORA GORGE you can help by doing one or more of the following:

Write to Premier Davis.

Write to your Member of Provincial Parliament.

Send a copy of your letter to your local newspaper.

Follow up your letters to politicians with a phone call to see what they are doing for you.

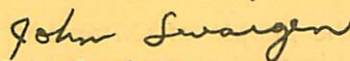
Let us know what action you have taken.

Arrange for a member of the Elora Gorge Defence Fund to speak to your Chamber of Commerce, Ratepayers Association or club.

The Canadian Environmental Law Association and the Ontario Federation of Naturalists, on behalf of conservationists, have appealed the OMB decision to Cabinet. We are asking for an environmental impact assessment. The appeal was submitted on August 21 and Cabinet is expected to make a decision by the end of September.

We must act quickly to save the ELORA GORGE. I hope I can count on your support and active participation in our campaign to save the ELORA GORGE.

Yours truly,



John Swaigen,
General Counsel,
Canadian Environmental Law Association.
(416) 978-7156

Sponsors:

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Canadian Environmental Law Association
Canadian Nature Federation
Canadian Wildlife Federation
Federation of Ontario Naturalists

National and Provincial Parks Association
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Ontario Public Interest Research Group, Guelph
Pollution Probe, Guelph

Pollution Probe, Waterloo
Pollution Probe, Toronto
Saskatoon Environmental Society
Sierra Club of British Columbia
Sierra Club of Ontario

SPEC (Society for Pollution and Environmental Control), British Columbia
STOP (Save Tomorrow/Oppose Pollution), Edmonton

STOP (Society to Overcome Pollution), Montreal
West Coast Environmental Law Centre

Hysingers have restored the house with painstaking care, doing much of the refinishing and all the research and planning themselves. In the course of this they made several discoveries; finding a stone fireplace behind a wall, indoor shutters in the window embrasures, and a cherry and maple floor under linoleum. A scrap of early stencil work found on one wall led Barbara, who is an artist, to copy it and so restore the original decoration of one room. David and Barbara are perfectionists, and the result of their careful work is a home of authentic period details, where the demands of modern comfort have been met without losing the historic atmosphere. The style of their house is typical of the many excellent stone farm houses to be found in the Cambridge area.



AWARD WINNING HOME

Photo Credit - Cambridge Daily Reporter

Heritage House Workshop

In April Heritage Cambridge held a most successful workshop on ways to restore and maintain old houses. We were indebted to Gordon Couling, Frank Hawley and Grant Head, the three experts who generously shared their knowledge with us. All are noted conservationists. Frank Hawley lives in the Breckenridge-Hawley House at Niagara-on-the-Lake, — a fine old house which he has restored to 19th century standards. Grant Head and his wife, Brenda, have restored and recycled several heritage buildings in Hamilton. Stone architecture has been a special study of Gordon Couling's for many years. We were indeed fortunate to be able to discuss different aspects of home restoration with them. The day-long meeting was held at the home of Lynda and Bill Schneider. Their stone farmhouse was built between 1851 and 1861 and they have just

begun to renovate it. Participants at the workshop were enthusiastic about the way in which they were able to have their questions answered and many problems solved.

Savannah Tour

In early April a number of our members and others went on a conducted bus tour to Savannah, Georgia, arranged by Heritage Cambridge. They all enjoyed it, and their enthusiasm has made us contemplate planning another tour for next spring to some other place of historical and architectural interest.

Autumn Country Tour

Nearer home, we are organizing an afternoon tour of the North Dumfries countryside, stopping at places of particular interest. Dave Ross, Andrew Taylor, and Duff Wilson are planning the route, and we expect to view beautiful autumn colours as well as architectural gems.

BRANT COUNTY BRANCH NEWS

A Busy Season

We note from the March newsletter the branch's 1978 program, including a talk "Recycling Heritage Structures" by Catherine Smale, a Heritage Tea in May, a walking tour in September, their annual meeting including a slide quiz in October, a panel discussion on Urban Renewal in November, and a tour of Grace Anglican church in December.

LONDON REGION BRANCH



ACO Council Meets in London

April 29th, 1978: The Architectural Conservancy of Ontario Council assembled for its May meeting at St. Paul's Cathedral (1845)) with some thirty people in attendance, and representation from all but two of the Branches. The morning session was devoted to the transaction of Council business with the President, Peter John Stokes, in the chair.

After a luncheon served by members of the Anglican Church Women, a tour of the Cathedral was conducted by Mr. Carman Lindsay of St. Paul's staff and Mary Jane and Walter Eldridge of the London Region Branch. The Eldridges have studied and recorded coloured and stained glass

windows in London and Nearby Middlesex County and also had an exhibit at London's Centennial Museum. En route north to the London History Centre, being developed in Grosvenor Lodge, the Samuel Peters House of 1853, the visitors to London were shown many of the buildings of heritage interest, some of which are being refurbished and recycled, and the University of Western Ontario campus. The return trip was routed by way of "Blackfriars", c.1876, the Ridout Street restoration of John Labatt Ltd., Middlesex County Courthouse, Talbot Inn, the Armouries and other buildings of interest. Mr. and Mrs. W. Lockwood Miller showed their home, the 1913 H. E. Boomer House. Tea was served to the guests before their departure at the 1868 Sister House (the earlier of two), the home of the London Region Branch's President, Ian D. McKillop, and his wife.

The two houses on view are in the area referred to as Woodfield after the home (originally "The Pines") built by Bishop Benjamin Cronyn, the first Bishop of the Diocese of Huron.

Two Walking Tours of London — The Woodfield Walk and The Talbot Trail

A University of Western Ontario Publication, this booklet was originally conceived as a printing "run" of one hundred copies, more or less, to be available as part of the social activities for the visit to the University of Western Ontario of the Vice-Chancellors of the Commonwealth in August of this year. The demand for extra copies for groups of the Learned Societies and the Ontario Library Association, also meeting in London this year, has resulted in two printings that total 3,600 copies.

The co-ordination of the project, as well as its initiation, was capably carried out by a non-member but nonetheless loyal friend of the ACO, M. L. J. (Peggy) Reuber. Mrs. Reuber is a member of the Hospitality Committee that was formed in anticipation of the Vice-Chancellors' visit to the University in this, its Centennial Year.

The fifteen-page brochure contains sketches by R. M. Turner of some of the buildings along the two routes, as well as a map of the two areas in which the walks are located. The layout and text were devised so that the two tours can be self-guided.

A warm vote of thanks is due Mrs. Reuber for her sustained efforts in promoting this publication. Visitors, as well as residents of London, will surely engender appreciation among the people living in the tour neighbourhoods, and

support for conservation and the ACO, whose local Branch is given credit.

An Exhibition of "The Architecture of George F. Durand 1850 - 1889" at the Centennial Museum in London — May 25th - July 16th, 1978.

Because an architect was aware of the value of the work of a predecessor in the same firm, Ronald E. Murphy gave the drawings of George F. Durand to the D. B. Weldon Library of the University of Western Ontario where they are presently preserved in the Regional Collection. They were brought to the attention of Dr. Lynne Delehanty DiStefano, a lecturer in housing and furniture design at Brescia College at U.W.O., and as the result of her research and the interest of the Centennial Museum of the London Public Library the recent exhibit of the work of London's most outstanding Victorian architect was opened to the public. When this exhibition closes the collection will be circulated elsewhere by the London Regional Art Gallery Extension Service and London Historical Museum.

The examples of Durand's work have been arranged chronologically in order that the development and changes in architectural design can be appreciated better. Durand's designs were for homes (average sized — one was to be seen on the Geranium Tour V, as well as the mansion "Waverley"), public buildings and churches. His design was used for Upper Canada College — now demolished. Durand was awarded a second prize in the competition for the Toronto Court House (old City Hall); the first prize went to E. J. Lennox, a well known Toronto architect.

Dr. DiStefano has included these remarks in her summation in the folder which is available to those attending the Exhibition:

"It is hoped that the exhibition will provide an opportunity for people to enjoy and appreciate the richness and value of their Victorian Heritage as exemplified in the work of Durand. It is also hoped that the exhibition will reinforce the importance of preserving the architectural heritage of Southwestern Ontario. The drawings, which represent an important type of material culture, are valuable documents that will aid in the identification, conservation, and restoration of important regional landmarks. The ones included in the exhibition represent a small percentage of those housed in the Regional Collection of the D. B. Weldon Library at the University of Western Ontario."

Walking Tours

Lunchtime Walking Tours were scheduled for Tuesday from June 13 - July 11, and the Membership of the London Region has been well represented by those who have served as guides.

Special note: As a complementary feature to the exhibition, the National Film Board film "The Present Past" was shown on two of the days during the exhibition period — five times in all. ACO members could not be but pleased to see and hear Peter Stokes being interviewed in the context of the splendid, encouraging portion of the film devoted to Port Hope and Walton Street in particular. The two roll film will be a great asset to ACO and Historical Societies Programme Chairmen.

(Durand was also architect of Petrolia Town Hall, now Victoria Hall (1889), the Perth County Courthouse (1885-1887) in Stratford and a great many other buildings constructed in south-western Ontario from 1878 to 1892).

The Geranium Walk V - June 4, 1978

No matter what my birth may be,
No matter where my lot is cast,
I am the heir in equity
Of all the precious Past.

From: "The Hermitage" A. F. Brown

For the fifth consecutive year, rose-pink geraniums, in red pails hung from tripods, were placed before the buildings open for interior viewing on Geranium Walk V; for the fifth year fair skies and a large crowd contributed to another successful London Region Branch Heritage Day.

This year's walk named "Heritage South — Askin Ambles" was held exclusively, for the first time, in the part of the city south of the Thames, "London South", which did not become a part of the City of London until May 1, 1890.

Discoveries of architectural treasures were made by the three members of the Branch who developed the Walking Tour, as well as by the previewers, for television publicity, amongst whom foremost in providing commentary and celebrity interest was the ACO President, Peter Stokes. Finally, on the salubrious day itself, the Londoners and out-of-town visitors came, saw and were conquered.

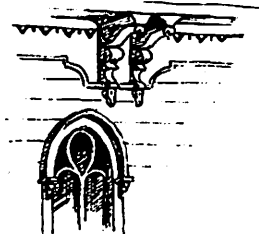
Included in the "open" buildings were: "Woodlawn" (1877) now used as a church meeting house and illustrating careful maintenance of its original appearance by the Elmwood Avenue Presbyterian Church to which it belongs; the

Robert D. Millar House c.1894, a cherished family home with ornamental tower, verandah and bay typical of the richly textured houses of that period; "Wortley Cottage" (1851) now a two-storey house of interior interest particularly; St. James' (Westminster) Anglican Church (1876) in neo-Gothic style; "Number Forty-Four" (c.1865) a cottage with an outstanding doorway and elegant interior; "Waverley" (noted as being designed by Durand in 1883), a villa built by the son of London's first millionaire. The last named has precious architectural features — innumerable: ceilings panelled in wood such as cherry and oak, irreplaceable windows of coloured and textured glass and many fireplaces. The imposing exterior in its wealth and variety of detail suggests clearly the sumptuous and unique interior.

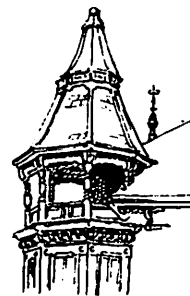
The Shute Institute, which has used Waverley since 1948 for the study of cardiovascular disease is to be especially commended for preserving this mansion virtually intact, both externally and internally.

Traditionally, the London Region Branch includes in its Walking Tour brochure, which also serves as a ticket for entry to open buildings, a commentary upon other buildings of architectural interest along the Tour; thus those who take part can enjoy and appreciate still more our building heritage.

Sketches in the brochure were generously provided by two London artists who also serve on the Branch Executive, Joyce Allen and Silvia Clarke.



No. 97 Askin Street, the Thomas Westcott House (1881), has vitality and grace with its decorative detail in bargeboards, brackets, entrance, bay window and the round arched window on the west wall.



"Waverley", No. 10 Grand Avenue, (1883 George F. Durand, Architect): the corner belvedere.

HURON COUNTY

June Meeting

At the June meeting held at Nick Hill's farm near Auburn, Mrs. Dorothy Wallace of Goderich was elected president. Members attended from Bayfield, Clinton, Seaforth and Goderich.

Port of Goderich Founder's Day

The Port of Goderich marked Founder's Day on June 29th. A civic luncheon was held to which all members of the houses being designated were invited. A police escort led a bus containing the mayor, council, LACAC members and house owners on a tour of the town to unveil the plaques on the Public Library, the Municipal Offices, the Huron Historic Gaol and nine private residences. The plaques were draped with the flag of the Port of Goderich. The plaques are octagonal in shape (as is the "Square" which is the centre of Goderich) and bear the words "Port of Goderich", the town crest, and "Heritage Building". Gary Davidson, LACAC chairman, spoke briefly at the Public Library, where the first plaque was unveiled. Also present was Jack Riddell, M.P.P. for Huron-Middlesex.

July Meeting and Pot-Luck Supper

The July meeting took the form of a pot-luck supper held on the grounds of the historic Van Egmond House in Egmondville, (Seaforth). The forty members present toured the partially restored house, led by Mrs. Vivienne Newnham, chairman of the Van Egmond Foundation.

At the business meeting it was decided that no meetings with speakers would be held in January or February to avoid unfavourable weather conditions. Mrs. McAllister, projects convenor, reported on attempts being made to obtain speakers for next year. The next meeting will be at the Little Inn, Bayfield, on September 28th.

Pictorial Display

The pictorial display, "New Life for Old Buildings in Huron County", is now on view at the Van Egmond house.

Bayfield Library

The recently renovated library in Bayfield is to be officially opened on August 26th.

NEWS FROM EAST TO WEST

from other associations

HERITAGE OTTAWA

Properties Designated

In a newsletter from this Ottawa group, we note that LACAC has recently been asked by several citizens to recommend that certain structures in the city be designated heritage properties under the terms of the Ontario Heritage Act, 1974. Included are the Parliament Buildings, the house on the northeast corner of Daly and Chapel Streets, and the Minto Bridges. A recent motion was carried suggesting that bronze plaques of traditional design be affixed to properties designated under the Ontario Heritage Act. In October, 1976, City Council designated Lisgar Collegiate and the Armstrong House at 35 Armstrong Street. Following is a list of properties designated by Council in 1978: 183-185 Rideau St., 149 Daly Ave., 336 Daly Ave., 188-192 Stewart St., 245 Laurier Ave. E., 2087 Riverside Dr., 38-54 Elgin St., 335 Laurier Ave. E., 395 Laurier Ave. E., 464 Besserer St., 451 Besserer St., 500 Wilbrod St., 326-328 Somerset St. W., 236 Metcalfe St., 103-113 James St., 419-423 Sussex Dr.

East Block Restoration

A new copper roof is being installed to replace the old 1940's one, and thermal glazing (with wooden frames that copy the original ones) is taking the place of all of the old windows. Work continues on the exterior stonework — chemical residues are being removed, often revealing cracked stones which must be repaired. On the interior, the rooms are being prepared for mechanical and electrical services, and the work is out to tender in anticipation of awarding contracts in July.

Five of the rooms, declared to be of prime historic and architectural significance, are being carefully restored to their original state: the Sir John A. Macdonald room, the Sir Georges-Étienne Cartier room, the Governor-General's office, the Privy Council Chamber, and the Privy Council anteroom. Period furniture will grace the rooms, which will then be open to the public.

Completion date is set for late 1979. The refurbished offices will probably be occupied by Members of Parliament and Senators and their support staff.

City of Ottawa Archives

"French Canadians of Old Lowertown", an exhibition of photographs and artifacts of the early settlers of Lowertown will be shown at the City of Ottawa Archives, 174 Stanley Avenue, and may be visited through the summer between the hours of 9:00 a.m. and 4:00 p.m. weekdays. Admission is free.

PETERBOROUGH HISTORICAL SOCIETY

Hutchison House

The official opening of The Hutchison House took place on May 24. The Lieutenant-Governor of Ontario, Her Honour Pauline McGibbon joined members and friends in the celebration. It was a beautiful day and the ceremonies went well. A special entertainment was planned for the gala dinner in the Great Hall of Champlain College, Trent University.

AROUND AND ABOUT: HAPPENINGS IN ONTARIO

AYLMER

Public buildings seem to be suffering these days, less from public apathy, but more from official zealotry. So seems the case of Aylmer's 1874 Town Hall and Opera House, recently the subject of an imaginative study and proposal by Carlos Ventin, Architect. The scheme included the conversion of the lower floor to prestige office space for long term lease: a bank was being interested. The Opera House above was to be restored and further facilities added behind in a new block with slim connecting link to preserve as much as possible of the original building. Despite the fact that the rehabilitation could be written off in twenty-five years, the Town refused to act on the recommendations and is now seeking demolition of the building.

Heritage Aylmer is still fighting to save the Town Hall and Opera House and is exploring other alternatives to protect the town's first and most important public building.

BARRIE

The Old Fire Hall is still the centre of some controversy and its fate is, so far, undecided.

The Conservation Review Board upheld the

designation of the building, but the City of Barrie refused to act on the recommendation. Subsequently a study of the building by a prospective user sympathetic to recycling old buildings indicated that the particular scheme chosen was not advantageous. However, the building's use as a community arts centre promoted by the Friends of the Fire Hall is still current, although the City seems adamant in refusing to accept their study and the architectural drawings made as a result. Some removal of material was started; the Friends brought an injunction against the City. We await developments.

BELL ROCK

Milling at Bell Rock

The Hamlet of Bell Rock has been an important milling centre since the early 1840's. The Bell Rock Mill is one of the few existing mills in Eastern Canada to include a complete and workable saw mill, planing mill, veneer mill and a flour and grist mill, all under the same roof. Because of this, and some of its fine examples of early Canadian technology, the mill remains historically significant and irreplaceable.

The present building dates from the 1920's, but most of the machinery is much older. The original mill operated on water power with a steam power back-up. The flour mill, installed in 1930, lasted just over a decade. The veneer mill, one of the few to make round cheese boxes, was closed down in 1965 when the number of small local cheese factories declined. Saw milling and planing continued until the 1970's running on the water turbines powered by Depot Creek.

The Bell Rock Mill was purchased in 1976 by the Napanee Region Conservation Authority as a joint historic venture between the Authority and the Township of Portland.

An official opening of this working museum took place on the fifth of August, 1978.

- * Regular Tours Available
- * Summer Hours:
Thurs. - Mon. - 12 noon to 6:00 p.m.
Closed Tues. and Wed.
- * Busloads by Special Arrangement
- * Admission: Adults \$1.00
Children 25¢
Students 25¢

CAMBRIDGE

Old Galt Post Office

This excellent picture of the old Galt post office was misplaced at the publishers and therefore was not used in our last issue. (This might not have happened had the negative been sent in with the article. Ed.)



ELORA

An OMB decision on the Elora Gorge has been delivered. Needless to say, to all in their senses the approval of the site of the bridge to carry Wellington County Road 7 across the Elora Gorge, a place of inestimable natural beauty, is beyond understanding. The weakness of the decision seems to be in the Board's apparent lack of consideration of the unique quality of the Gorge itself and the rather peremptory dismissal of this as a factor in the road's location. The Board notes that a need for the road has been demonstrated. What they failed to demonstrate was that the Elora Gorge should not be destroyed in the process. This is particularly disheartening when alternative routes are possible to preserve this unique asset.

An appeal to the Cabinet is planned. Let us hope for progressive conservationists among the elected.

OAKVILLE

Oakville's Heritage Community Study

Last summer the Town of Oakville initiated this program by undertaking an inventory to determine which buildings and sites should be

designated as being historically or architecturally significant.

Up to the present date the town of Oakville has over 300 buildings on this inventory list, recommended for designation. This list will be revised this summer with more considered appraisal of the merits of the buildings as being of historic significance.

PORT HOPE

Publicly-owned buildings have to be watched with extreme care — their disappearance at the resolution of a Council can occur in a split second.

But Port Hope is still aware of its responsibilities, and is planning further remedial action to save the Old Fire Hall (1871) on Walton Street next to the Ganaraska River. Last year it replaced the roof and now work is underway to stabilize the foundation, for many years past, particularly in flood time, being undermined by the fast-flowing river alongside. The work is under the direction of local engineering consultants. Totten Sims Hubicki Associates Limited.

In the meantime a feasibility study is planned to determine the future for the building, to maintain this essential part of the Walton streetscape. After the Fire Department moved out, the lower floor was taken over by the East Durham Historical Society for its museum and the Chamber of Commerce for its headquarters. The second floor was used for apartments, while the hall on the third floor has been disused lately.

SIMCOE

It is interesting to note that in the March, 1978, Canadian Real Estate Association newspaper, *Reporter*, which is sent to all real estate agents in



Canada, there is a picture of Simcoe's Court House Square in 1877. This historic landmark was to have been demolished in 1973, but a group of concerned citizens was able to convince the town council to have it restored and to serve as a new town hall.

TORONTO

A serious fire in early July severely damaged the old De La Salle College (1871) and burnt out the later mansard roof to the Bank of Upper Canada (1822) at the north-east corner of George and Adelaide Street East (formerly Duke Street). The Bank is the last significant building to survive from the days of the Town of York. The building has long been boarded up and used for storage in part. Reports indicate that the internal timber structure of the stone-faced bank is not damaged beyond repair, and some details, such as panelled reveals to windows, sash and night security doors, survive from the original building.



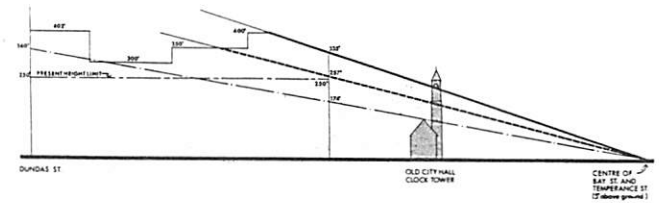
The Bank of Upper Canada (1822) and its extended conversion to De La Salle College (1871): a view from the south-east corner of George and Adelaide East, showing to the right the blank hole left by the removal of the Chief Justice Campbell House, now relocated at Queen and University.
PJS Photo - July 1978

The Old City Hall

June 19, 1978, the Executive of the Architectural Conservancy of Ontario, — Toronto Branch, placed on record, a Motion supporting the stand of Friends at Old City Hall.

Friends of Old City Hall appeared before the City of Toronto's Planning Board and again before the City's Executive Committee. Objections

were made about the height limitations as presented in the plans of the (Cadillac Fairview) Eaton Centre, Phase II. We stated that the present view up Bay Street — the vista of the City Hall Clock Tower — would be destroyed if the 335' buildings proposed, were allowed.



Friends of Old City Hall argued for the roof line height limit, or lower behind the old city hall. The Planning Board and the Executive Committee compromised and recommended a 257' limit to City Council. The Council, the developers and the Ontario Municipal Board accepted the 257' height **for a short block** directly behind the old city hall, with consultation necessary on any structure over 174', in the same area.

No design controls are required over the rest of the development which could result in a building of 402' of incompatible design blocking the view up Bay Street and the city hall clock tower.

The small controlled design area directly behind the old city hall with the higher buildings behind will, in our opinion, destroy the protection the 257' height limit and design controls were supposed to create.

We are now deliberating whether we should carry our objections to the Ontario Cabinet.

Comments and suggestions from ACORN readers would be appreciated.

Friends of Old City Hall
Room 115, Old City Hall
60 Queen Street West
Toronto, Ontario M5H 2M3

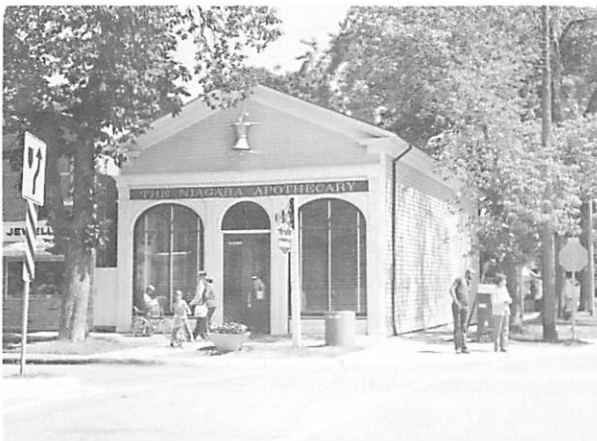
*The Architectural Conservancy of Ontario is
"A society incorporated in 1933 for the preservation
of the best existing examples of the early architecture
of the province, and for the protection of its places
of natural beauty."*



NOTES FROM NIAGARA-ON-THE-LAKE The real or the bogus: historic decline



McClelland's Store, c. 1835, with a shopfront modernized in the late 19th century, but still the real McCoy.



The Niagara Apothecary: the 1866 Italianate shopfront of Henry Paffard who altered and enlarged the building, restored in 1971.



The 1974 renovation of the Canadian Imperial Bank of Commerce in a c.1895 block. The original Victorian shopfront can be seen to the right.

OR



The Bank of Montreal, c.1974, remarked upon by a noted British architectural critic as looking "rather pinched and mean".

OR



Long's Hotel 1882, now the Prince of Wales, opposite the Niagara Apothecary, and now being extended in a mockery of itself. Railway hotel architecture of the 1880's is all right in moderation, but even a little goes a long way.

OR



Good Goddled; Cape Coddled! The Kult of the Antique has reached our saddening shores.

What next? Who Knows? God bless Niagara for man does not always know what he is spoiling.

THRUST AND COUNTER THRUST

The Toronto Sun, Friday May 12, 1978

McKENZIE PORTER



It is now painfully clear that the new Post Office in Niagara-on-the-Lake will be an eyesore. And those politicians, civil servants and architects responsible for this blemish on the most beautiful old town in English-speaking Canada should be named and shamed.

In the middle of a main street lined largely with gracious early 19th Century homes, shops and offices, a federal authority has allowed a crew of tub-thumpers, functionaries and babbles to shove up a building that resembles a modern candy factory.

Directly opposite the new Post Office is the old Post Office, a shabby brick shoe box that for years has screamed of the shoddy, crass and frumpish notions that pass for taste among our elected and appointed representatives.

Niagara-on-the-Lake could become to Canada what Williamsburg, Va., is to the United States because architecturally it remains a little gem. But jealously guarded divisions of responsibility between federal, provincial and municipal mandarins allow from time to time a sneaky erection of residential and commercial properties built by hicks, swanks and boors.

Only a few years ago some Jacks-in-Office tried to give a building permit to a barbarian who wanted to put up a block of apartments overlooking the mouth of the Niagara river, one of the most idyllic and historic vistas on the entire continent. Fort Niagara, on the American side, a treasure visible from almost every street on the Canadian side, was built by Louis XV of France in 1726. Some parts of it date back to the 17th Century.

Niagara-on-the-Lake itself, once called Newark, was built in 1792 by John Graves Simcoe to serve as the first capital of Upper Canada. Some of the trees planted by Simcoe and his neighbors are now six to eight feet thick.

Most of the lovely colonial homes built by United Empire Loyalists were burned to the ground by American troops during the War of 1812. But some survived. All about them are houses built between 1815 and 1850, late Georgian, Regency and Early Victorian in style.

Nowhere else in Canada, other than Quebec City, is there such a well preserved, close-knit mixture of mansions, villas, terrace houses and cottages of similar period. In 100 years they will be priceless relics of the earliest days in this noble land.

Dozens of residents in Niagara-on-the-Lake have built new houses in the old style simply to avoid an ugly clash of periods. The Bank of Montreal and The Bank Of Commerce have been scrupulously careful to cleave to exteriors and interiors reminiscent of Regency days. Although the new Shaw Festival Theatre, standing well clear of the old town, is modern in concept it embodies in its outward appearance a brilliant hint of the past.

Few Niagara-on-the-Lake citizens want government agencies to take over the old streets, and by declaring them to be national monuments, control their appearance forever. Most residents think they are capable of preserving the colonial ambience themselves.

What they do expect of government departments is the banishment of bumbledom and beardedness from conservation and the retention of architects with a proper respect for the patina of antiquity. The least the federal government can do now is to put a more suitable facade on a Post Office that looks like a Cola sign in the art gallery.

A previously unpublished reply.

26 May, 1978

The Editor,
The Toronto Sun,
333 King Street East,
Toronto, Ontario.

Dear Sir: Re: A New Post Office for Old
Niagara-on-the-Lake

It is disappointing, nay incredible, that anyone of the stature of Mr. McKenzie Porter should have fallen so far off the mark and in a barrage of ill-aimed shrapnel wounded, perhaps mortally, the final hopes of a fast-dying old town, once a provincial and a national asset. We refer to his article in the May 12, 1978 edition of the Toronto Sun.

Not only does Mr. Porter seem neither to recognize nor understand the vortex of old Niagara's visual decline, but also he trots out all the invidious comparisons beloved of those less than well-informed and often not sympathetic to the old town's crucial current problems. Along the way he shows an appalling lack of knowledge of our own country which puts his violent prose in a shady light.

Mr. Porter babbles the old comparison to Colonial Williamsburg, as fascinating a spectacle as any lifeless museum can be: old Niagara has lived for almost two centuries. But his mention of Quebec City, being ravaged by "restorers" right now, forgets New Brunswick's enviable counterpart, St. Andrew's-by-the-Sea, or later Ontario towns like Port Hope and Perth. And the confusion between making a poor copy, "even if it is a little fake", namely the Bank of Montreal, and the evocative front created for the Bank of Commerce shows the real muddle Mr. Porter finds himself in. He has also forgotten the visual disaster of Moffat's Mews, the gutting of two historic hostels and other buildings recently to provide "up-to-date" accommodation or the ghastly explosion of 1880's railway hotel architecture in the unsympathetic expansion of the Prince of Wales. Or for that matter does he really consider the latest "Cape-coddled" versions of local housing appropriate to a truly Canadian town? A mention of his support for proper modern infilling to accompany sympathetic conversions of older properties might have been more to the point. To castigate the Post Office for doing the right thing, after inhabiting leased premises of dubious architectural claim, is nothing short of banal and tetchy tediousness.

But I take particular objection to his statement, or rather personal opinion, that the new Post Office building is an insult to the main street of Ontario's oldest community. The Post Office, its architects, staff and governors tried extremely hard to create a special building of our age to reflect the continuing tradition of building in the town and be in sympathy with the older structures that already existed. They succeeded to a marked degree as the approach from many angles along Queen Street will attest. The shape, the form, the disposition of the building, its siting and its courtyard all help to continue that speciality for which the old Town of Niagara is noted. Furthermore it is 20th century, and no mistake about that: it does not masquerade behind the mealy-mouthed patterns of a bygone era, confusing the bogus with the real.

Yes, we may quarrel with some of the detail. Perhaps not everyone likes the colour of the brick, but it will wear well, physically and visually. The interior colours are bold, not to everyone's per-

sonal preference, but re-painting from time to time will provide relief and for changing comment. Such considerations are largely a matter of taste. It is obvious that a little judicious screening is needed for rooftop mechanical equipment (engineers still desperately need architects to guide them) and some of my contemporaries stiffening up in middle age find the bottom zero-numbered mailboxes a trifle low, suggesting a retractable kneeling pad as the next improvement; but this is quibbling.

The Post Office tried hard and by Jove succeeded in no uncertain terms to make a contribution to our old town. Hats off to them, congratulations and many thanks from the Old Town of Niagara, where sense and sensibility once reigned and which the New Post Office heralds yet again.

Yours truly,
Peter John Stokes,
Consulting Restoration Architect

THE TREES OF WAINFLEET

Wainfleet, a rural township in the south-east corner of the Regional Municipality of Niagara, has been the scene of great protest by local residents against the crews and contractors of the Ministry of Transportation and Communications ruthlessly cutting down the ancient shade of a stretch of Highway 3 between the Village of Wainfleet and the Regional boundary to the west. Mr. Snow, the Minister, was enjoined to intervene and managed some alleviation but not without other dire consequences as we shall explain.

According to current standards the highway did not meet the criteria for an 80 kilometre per hour road. The pavement was some two feet too narrow, the shoulders not of sufficient width. Bringing the highway up to standard meant widening, the recutting of ditches which resulted, inevitably, in the removal of a great number of the older and finer trees growing close to the roadway. These older specimens, many of magnificent form and of a variety of native and ornamental species, created the restful interest of this stretch of a Heritage Highway. The close spacing on either side permitted these trees to grow into each other forming the archways which are such a noted feature. The citizens of Wain-

fleet who protested, we deem, were right. But the damage is continuing,, another signal lesson in the battle against indifference and insensibility.

We wonder, in the cause of preservation of our fast diminishing amenity, what speed limit the existing road could have allowed. If it had been 60 or 70 km/hour then surely the most acceptable, and presumably the most economical, solution was to lower the speed limit on the stretch in question. Beauty, such as that provided by the shaded section of the highway, should be enjoyed at greater leisure. (To cut down the speed over a forty kilometre stretch from 80 to 60 means an extra time of less than seven minutes).

From our own experience the highway in question is largely a local road and slow tourist route across the southern part of the province between Fort Erie and Windsor. In summer it takes cars touring, trailers and campers and "live-in-it" vans on a fascinating cross-section of our fair land. Such traffic often moves more slowly than impatient local people would wish, hence hazardous overtaking on busy stretches; one bad error in judgement might lead to a collision or a run off the road. Or a sleepy driver coming home

at night might fall on to the shoulder, lose control, go ditching and perhaps hit an innocent tree. We recommend that self-control — to avoid such hazards either by practising patience or pulling off to catnap before sleep overtakes you — is the obvious remedy. In the meantime, lowering the speed limit, saving the trees and saving our money would be a far more sensible solution.

But sadly the work of destruction continues the havoc, as ditching root-prunes the fine stalwarts too close to the road making some previously mutilated by Hydro distinctly precarious.



Winger, between Chambers Corners and the west regional boundary, set in a shady section of Highway 3, now being 'improved'. Two stately trees on the right have already been beheaded.



Wainfleet: havoc wrought by Hydro in mutilating roadside trees now compounded by root damage caused by ditching: "bulldozer disease", if not a high wind storm will finish them off!

All these trees, great and small, will likely suffer from a malady known as "bulldozer disease", causing premature death. Shady places like Winger may be spared to highlight (or high-shade) the ruin elsewhere. This is only one instance of the many miles of highway shorn in the last few years like that hideous stretch of #25 en route to Milton from Palermo or the many beautiful county roads such as those in Prince Edward where the countryside crossed by tree-lined roads was one of the area's greatest attractions.

How is it that in England trees literally sprout out of the side of the road, the roads themselves are narrow and twisted, but most people survive? Granted they have, usually, less of a snow problem to worry about, but drivers obviously learn to cope with the situation, to adjust driving habits to the course. Please, Mr. Snow, we need your help and understanding to preserve our heritage, which includes, we venture to add, the stately trees along our roads.

PJS



An opportunity lost? The new concrete culvert at Wainfleet, wide enough for a beaver, and perhaps a canoe, but not many other boats, makes this potential inland waterway, the old Feeder Canal from Port Maitland, near Dunnville, to Welland another relic of the past.

PJS photos - July 1978

TO CLEAN AND NOT TO BLAST

Two excellent articles have come to hand after a very brief note on the subject of building cleaning by William Greer, Architect. One, Cleaning of Brickwork by T. Ritchie, (Canadian Building Digest), ISSN 0008-3097, issued recently (April 1978) is available from the National Research Council of Canada, Division of Building Research, Ottawa K1A 0R6. The text is explicit and very helpful, dealing not only with general

cleaning practices, but with specific problems of localized staining and necessary treatment. In the pamphlet Mr. Ritchie's remarks on sandblasting are worth quoting in full —

"Sandblasting

A growing interest in old buildings has led to extensive cleaning and restoration projects in many of which sandblasting has been used. A stream of air carrying sand is directed against a wall at such high pressure that the sand grains act as an abrasive. Although very effective in removing dirt and grime, sandblasting unfortunately also removes some of the brick and mortar. These materials, especially in old buildings, are relatively soft and therefore easily eroded by the impact of the sand grains. The result is usually a deep pitting of the bricks and mortar so that the original appearance of the brick is much altered. Its surface or "skin" is removed, revealing the large nodules of material in the interior of bricks as well as "fold lines" from the moulding of the clay. Not only are bricks frequently disfigured, but their resistance to weathering is reduced. The effect of the sandblasting of many buildings has been so harmful that the brickwork has been irreparably damaged from it. Unless, therefore, a particular example of brickwork is known to have been made of such dense bricks and hard mortar that they will be unaffected by sandblasting, this method of cleaning should be avoided."

The other article, published by the National Park Service of the United States Department of the Interior, Office of Archeology and Preservation, Washington, D.C. 20240, entitled Exterior Cleaning of Historic Masonry Buildings and prepared by Norman B. Weiss, is equally informative and a valuable insight into the problems and recommended solutions. A similar caution is noted with regard to "abrasive blasting" and we note some excerpts:

"Dry grit blasting effects the rapid cleaning of stone and brick surfaces by the scrubbing action of the air-abrasive jet. This action is usually sufficiently strenuous not only to remove dirt layers, but also to rapidly cause a substantial amount of erosion and pock-marking of weathering crusts (which are sometimes desirable to maintain) and of the masonry itself. This is particularly true when the method is used on softer materials, such as lime-

stones and marbles.

Decorative carvings are susceptible to the loss of sharp details and the alteration of profiles. Localized variations in hardness due to differences in mineralization, grain size, grain orientation and cementing material can result in an unpleasantly irregular surface. On a microscopic scale, the most serious consideration is that the newly-exposed surface is very often more textured than it was prior to treatment; the increased surface area represents an enhanced sensitivity to atmospheric corrosion, thus negating much of the positive effect of dirt removal.

Even in the case of granites and other harder building stones, the high-velocity impact of a typical siliceous abrasive can often result in the shattering and/or pulverization of some mineral grains. Optically, the net change is an apparent whitening of the surface, and loss of the obvious luster and sparkle of larger crystal faces and cleavages."

" — Brick is a manufactured product; the durable layer formed in the kiln by the high ambient temperature at the brick surface cannot successfully be regenerated by man or nature. When this layer is pierced by abrasive blasting, the softer, lower-fired interior is directly exposed to the deteriorative effects of the environment."

There is also a note that results for dry and wet abrasive blasting are usually comparable using identical abrasives.

With all this information available and the obvious destruction sandblasting causes to soft stones and old brickwork in particular, we wonder why such action is not the subject of building regulations and the operation controlled by special permit. Given the fact that the face of the masonry is literally destroyed, involving either the irrevocable loss of a finely tooled finish in the case of soft stones or the irremedial "skinning" of the harder burnt surface of a brick upon which its weathering qualities and resistance to moisture penetration depend to so large an extent, this certainly means an **alteration**. Alterations are normally the subject of building regulations and require a building permit.

Furthermore, the accelerated **breakdown** caused by indiscriminate sandblasting naturally lowers the structure's ability to withstand weather and moisture absorption thus lessening

its useful life and contributing to its early demise. No coatings provide a successful substitute, nor are any permanent, requiring constant maintenance to damaged surfaces. Stucco is often the ultimate treatment, an irrevocable change and not always a solution.

Of late we have been perturbed by several manifestations of this **crime** against old buildings and would like to share our thoughts with you. What we present may be embarrassing to some for we are reasonably sure that the building we comment on as a demonstration of our concern is also the object of public, i.e., government, support, perhaps even funding, to achieve the preservation, via recycling, of an historic structure. We were alarmed one day to discover repairs to a "white" brick building in Ontario's largest city being undertaken in a modern brick of a smooth, pale yellow, extruded variety. This included the "restoration" of chimney stacks, (considered, appropriately, an important aspect of the building's silhouette). From each stack protruded two square orange flues, definitely not an authentic detail. Then the sandstone front and the rest of the brickwork on the rear façade were sandblasted, together with, albeit inadvertently but obviously carelessly, a portion of the trim and some of the old glass in the sash. The brick weathered to a dull grey, except where washed by rain to a clean buff (as demonstrated on the east end of St. Michael's Cathedral in Toronto) suddenly became the light yellow fairly close in colour, but with roughened texture, to the new extruded brick of the repairs. We note that the sandblasting has done irrevocable damage to the old work. (Perhaps the contractors will be instructed to use cement or masonry mortars to aggravate the problem!). Of all the buildings constructed of brick similar to the original in the building noted and currently being razed locally why those concerned could not have spent a little trouble and time to effect a match, only they will know. And it is sad to reflect that the original brick facings, though a soft buff colour with sand-textured face when new, weathered to a soft grey colour (except where rain-washed) and were locally known as "grey stocks". Pity, in fact, that the consultants involved did not know their local history, particularly in building materials.

We noted too a particularly harsh sandblast on a building at King and Sherbourne in Toronto where paint was removed by this process. Considerable damage has occurred to ordinary stock brick but the pressed buff brick front has been eaten away very badly. Opposite is a bank, (the branch of the Canadian Imperial Bank of Com-

merce, please take note), also cleaned, but chemically, and no damage is evident. We also discovered a company specializing in building restoration which had its offices behind a sandblasted brick front — we wondered.

This brings us to the following considerations: First indiscriminate sandblasting **MUST** be curbed. Secondly sandblasting should be prohibited on all historic or architecturally significant buildings, whether listed, designated or not. Thirdly that sandblasting should be the subject of regulation and permit and that permits should not be issued unless damage, beyond any reasonable doubt, can be avoided to the surface, texture or composition of the building facing. Fourthly that firms involved in building maintenance, preservation or restoration, should not be allowed to use the term **restoration** in their title if they practice sandblasting indiscriminately on old buildings, for this is misleading and might constitute false advertising. Finally all projects of a preservation nature should eschew sandblasting as a cleaning process where damage to building materials and finishes could ensue. As a corollary of this last we would suggest that no public funds be allocated to a project where indiscriminate sandblasting is to take place and that funds be made conditional upon the signing of an agreement to the effect that sandblasting will not be practised.

Yet Another Menace —

We have, perhaps regretfully, just found out about another extraordinarily destructive process used by our Federal Government on some of its historic sites — namely steam cleaning. The surface of soft brick nogging in partitions in one historic building was so severely damaged and pockmarked that the original effect can never be retrieved. Couple this with double glazing in small panes set in sash with 1¼" thick muntins and externally applied insulation and "restoration" of this historic structure is nowhere in sight. Somebody had his signals crossed — and remember! we, the taxpayers, foot the bill for this mayhem.

PJS

BOOM! WHY DOES MY HOUSE GO BOOM!?

The latest in conservation "crimes" needs to be reported, if for no other reason, than to say we explained part of the hazard in our notes on insulation in Acorn II-3 and secondly because it shows how defenceless old buildings can be, especially with energy conservationists.

The building in question is one of those special manifestations of the mid-19th century, the

"poured" house, after the maxims of one Orson Squire Fowler, who wrote *A House for All or the Gravel Wall and Octagon Mode of Building* in 1849. Fowler advocated poured lime concrete as a superior and relatively inexpensive building material and easy to handle. In the locality concerned an octagon, and a very fine one too, was a-building when this poured house was obviously being constructed. We put the date in the mid to late 1850's, corroborated by its interior detail and exterior appearance in the Chinese Gothic mode.

In composition the "concrete" is a weak mix of coarse and fine aggregate, mostly water-washed material like beach gravel, and very much honey-combed. It would be, therefore, for a masonry material, albeit monolithic, a relatively good insulator, rather like the more modern haydite block or vermiculite concrete, and its great bulk an excellent heat storage medium.

Not content with this fact, or believing on positive improvement, the owners, ardent energy conservationists, as well as subscribing to building preservation, decided to have the house insulated with expanded foam insulation. Apparently the nature of the wall was explained to the contractor, the "concrete" wall with a furred space, i.e. an air space behind the interior lath and plaster, which the insulation was meant to fill. We had noted in our article on the subject of insulation that solid masonry walls in old construction using permeable lime mortar should not have a vapour barrier such as an expanded foam insulation directly applied to them including the cavity-filling type. A solid wall of poured lime concrete is very much like masonry composed of stone or brick and the same caution would apply. Cutting off transpiration, or the free migration of vapour through solid masonry walls, has led to a build-up of moisture within the wall itself and consequent decay of the mortar leading to probable collapse.

However, that is only the first chapter of the story. The contractor, either considering the stucco surface as a skin and not heeding the owner's description, or being rather foolhardy thinking that he could work from the outside, decided to drill through the concrete, some 400 mm. (16 inches) or so to reach the inner cavity, namely the furred space. He started at one corner of the building and, drilling (perhaps too gaily) through from the outside and feeling less resistance he pumped in the foam insulation — into a void or fissure in the interior of the concrete wall, literally blowing it up! The concrete in places is completely shattered, the wall forced apart in two crumbling wythes bowing outwards and in-

wards, a very bad case of the splits. Collapse is inevitable if not imminent, and the insulation, such as it is, not only utterly useless, but very destructive.

(Afterwards the contractor did do the work from the inside, not before complaining, however, that he had used up a great deal more material than he expected and requesting a 42% boost to his contract price — how is that for trying inflation with a bang?).

The house in question is, in our opinion, a worthy example of its kind, not only architecturally but technologically in this case. We would support its proper restoration, even to the integrity of the original structural material and, furthermore, would like to see adequate guidelines to future handling of repairs and improvements to the building to safeguard it from its true and best meaning friends.

By the way there is another common structure often covered with roughcast which might be of solid timber, namely what is sometimes called "sawmill plank" construction. Here boards or thin planks, probably often "seconds" from the mill in the old days, are nailed one on top of the other, each offset from the one below to form a key for the stucco outside and often for the plaster inside. The solid wood is an excellent insulator — we do not advocate insulation in this case. Such buildings were known in Churchville on the Credit River, and one is now exposed to view in Meadowvale on the same river. Others probably exist in that community. The largest, and perhaps the earliest we know of is the Drinkwater House (now brick-clad) near Orillia and we understand the Gillies' House of 1861 at Herron's Mills on the Clyde in Lanark County is of the same construction protected by clapboard. But if you ever see someone "attacking" a stucco building without discretion have both his credentials and his head examined, for the sake of the building that is.

It is obvious that energy conservation and building conservation can often be at cross purposes, the conservationists at loggerheads. Let caution question and reason prevail.

PJS

**For the Advisory Board,
The Architectural Conservancy of Ontario
BULLETIN I: Brickwork and its Repair**

A brief resumé of causes and remedies to be applied with caution, as in all restoration.

(1) Cause:

Moisture, evident as in water spilling over,

splashing on to or getting into brickwork directly because of inherent faults or lack of maintenance or less obvious as rising damp because of capillary action through permeable masonry.

(2) Cure:

If possible eliminate the cause.

Maintain gutters, downspouts, copings, parapets, flashings, mortar washes to chimneys.

For rising damp reduce the moisture around the building by adequate perimeter drainage and waterproofing, or by inserting dampproof courses above foundations.

Remove soil from brickwork inadvertently buried by later regrading.

(3) Repairing Damaged Brickwork:

Select face quality material from salvage matching in thickness at least, and if essential in all dimensions. Match colour and texture if possible.

Cut out damaged brick.

Soak surrounding brickwork and brick to be used in restoration, allow to drip free of surface moisture.

Use lime content mortar, 1 part lime to 2 to 4 parts sand, using slaked lime or mason's hydrate mixed with clean, sharp brick sand. Avoid Portland cement in any great quantity or masonry cement.

Fill joints, trowel flush and tool or joint to match original.

(4) Pointing:

Clean out loose mortar.

Moisten brickwork.

Force high lime content mortar into joint. A very small proportion of Portland cement, such as white Medusa, may be tried as an additive but is not recommended generally.

(5) Cleaning Masonry:

Beware of sandblasting as surface is normally ruined and subsequent maintenance continual and costly. Water treatment methods with detergents also questionable as long-term effects not fully understood.

Avoid all acids. Preferably do clean repairs and let weather take the final blemishes off.

Peter John Stokes,
Consulting Restoration Architect

Memo. Re: BRICKWORK AND ITS REPAIR

(1) "Decayed" Brickwork:

The usual cause of decay in brickwork is dampness. This may be obvious, such as leaking

parapets to brick walls, broken downspouts, clogged gutters causing rainwater to spill over brickwork, or the less obvious action of driving rain penetrating brick particularly on walls facing east. This last is caused by water penetration aggravated by frost action and hence the eastern sides rendered with stucco on so many old brick farmhouses.

A less obvious cause, but nevertheless water, ie. moisture, is at the root of it, has the charming English title of "rising damp". This causes a gradual disintegration, particularly of soft brick used in basement walls and particularly near grade where it is often aggravated by water splashing from the ground or driveways and walks.

The only cure for decaying brickwork is to eliminate the cause, and if the brick has disintegrated seriously, to replace the affected units. A few words of caution, however, in the materials and methods of restoration.

(1) Brickwork:

Most brick of a century or more ago was known as "stock" brick, made of stiff clay and pressed into a form usually treated with fine sand giving a sand-faced or "sand-struck" brick, but occasionally lubricated with water, giving a smoother surface known as "water-struck" brick.

The bricks were removed from the moulds and allowed to dry under cover on racks. When this "green" brick was sufficiently dry it was then burnt in clamps or kilns, often in the early days a single operation on the location of the house or nearby if clay was available, occasionally near towns and cities, and particularly later, in kilns used continually until needing to be rebuilt.

The firing was by wood or coal, the intense heat requiring several days to build up to "fire" the brick to requisite hardness, in some cases vitrification when near the flame and away from it barely much harder than the original "green" brick. The firing process was intermittent and variable giving a great range of colour, hardness and general quality. Vitrified, shrunken brick were tossed out as culls, the even, harder burnt material of good colour selected for face brick and giving when not cracked a distinctive ring when struck. The underburns or "salmons" were relegated for backup, as in exposed situations these were far too porous and too soft to resist moisture.

Hence it is extremely important to select brick used in restoring facings. So much old brick reclaimed today is not separated as to quality or original use: often face and backup are hope-

lessly mixed in the mistaken view that any old brick is a good one.

Therefore, select only face quality brick for restoration, identified usually by the weathered face, the clear ring and the obviously better quality.

Later brick, of the pressed variety, with a granular internal texture and a very smooth external face, was very popular about the turn of this century and was often laid with very fine joints. This brick too is susceptible to damage, particularly from moisture and especially rising damp.

Another word about brick: sizes in old work vary greatly from building to building, even within the same locality. The principle dimension to be concerned with is the height or thickness of the brick, since this governs the "coursing" or thickness of brickwork layers. In old Niagara brick, thickness varies from $1\frac{1}{2}$ " to $2\frac{1}{2}$ ", the most common ranging between 2" and $2\frac{1}{4}$ ". The Ontario standard size is now $2\text{-}3\frac{3}{8}$ ". The Grange of 1817 had a brick $2\frac{1}{2}$ " thick with a heavy $\frac{1}{2}$ " thick with a heavy $\frac{1}{2}$ " joint. Length and width can be accommodated more easily unless the pattern is distinctive such as Flemish bond, in which case all three dimensions are critical.

New stock brick are rare in Ontario today: both the process and the intermittently fired kiln have been superseded largely by extrusion and continuous kilns. However, Toronto Brick Company still makes a red range in its John Price moulds and formerly a pinkish buff approaching the old "grey stock" of Toronto's mid-19th century buildings.

(2) Mortars:

Mortars are a vital link in the restoration of brickwork. Brickwork is an amalgam of clay units mortared together to form a more or less homogeneous mass acting as a cohesive structural unit capable of supporting itself and considerable loads. It is important that bond be good between units, that units and cementitious materials work together neither one strongly different from the other otherwise one will yield prematurely as the weak link in the structural mass. This also involves other characteristics in common such as absorption and transpiration allowing relatively free moisture exchange without damage.

A high lime mortar is recommended: that is a mortar with very little, if any, Portland cement, but the cementitious material comprising a variety of slaked lime with the appropriate admixture of sand.

Slaked lime is made either from rock or

lump lime, pebble lime or can be obtained as a controlled product in mason's hydrated lime, (mason's hydrate for short). Lime, as generally manufactured today, is low in deleterious salts causing efflorescence, has a lower structural yield point closer in effect to the softer hand-made brick of the 19th century and has the added quality of some flexibility and ability to "heal" where small hair cracks may in fact become sealed by water-deposited lime coming from the surface.

Although lime mortars are generally not so durable as cement types, the excellent condition of lime mortar joints in the Grange of 1817, now in the heart of Toronto, attests to its quality.

Portland cements and proprietary cements such as "masonry" cement should be avoided as these are incompatible with old brickwork. Not only is their colour harsh, and usually dead grey (or slick white as in Medusa), but the cement mortars are extremely hard and relatively non-absorbent. Thus in a wall of old brick the moisture will permeate the brick, hastening its destruction, leaving a skeleton of cement wafers. Furthermore cements seem to be relatively high in deleterious salts causing efflorescence or appear to promote this evil in soft brick probably due to the greater permeability of the clay units. Efflorescence is the white powdery surface formed on brick which comprises the deposits or actual crystallization of salts. Such action taking place within the brick can cause serious spalling of the surface of the masonry. Masonry cement, a Portland cement with inert stone dust as a filler, has somewhat the same effect particularly if cracks appear in the masonry where moisture can enter.

Sands used in mortar mixes, if a true restoration is sought, must be checked carefully for colour and grain size: this is more difficult if the original sand pit cannot be located. Avoid too fine a sand (sometimes used for plaster): a "sharp" or gritty material is best, but not too coarse or jointing become difficult. Clean sand is imperative.

Mortar mixes vary, the finer the sand, the more cementitious material often required to coat the greater grain surface: a one lime to three or four sand should be experimented with and the mixture changed to suit the requirements at hand.

(3) Laying:

Old brick, often being softer, are quite absorbent. Mortar bond, moreover, depends on relatively slow setting of the mortar, after which curing continues to take place, the latter taking a much longer period. Therefore, the mortar must retain its moisture: too rapid absorption means

that the bond will be reduced, the mortar becomes "short" and likely unable to set and cure properly.

Therefore soak the brick before laying being careful, however, not to have it dripping wet when laid or the brick will slip off the mortar.

Joints should be well filled, and the surface "struck", jointed or tooled to match the original work. If "striking" with a trowel, forcing the mortar into the joint as a finishing stroke, is required, the "weatherstruck" joint sloped into the brick above is correct as this sheds water, the ordinary "struck" joint trapping moisture on the top of the brick below. Often the joint is trowelled flush. Jointing, the decorative tooling or lining done with a small metal tool shaped to create the indentation, serves to force the mortar tightly into the joint to create a water-tight surface.

(4) Pointing:

Remove loose mortar from joints.

Likewise, before repointing, moisten the surrounding brickwork. Point old brickwork with lime-sanded mortar as recommended for laying.

(5) Rising Damp:

This is hard to eliminate, but perimeter tile drainage, external parging of foundation walls and waterproofing will help in basement areas. Removal of soil from brickwork where the grade has inadvertently been raised over the years will help alleviate the problem where the base of the building is affected. Again watch for aggravating causes such as splashing from eaves or traffic passing nearby: some protection or shield may be necessary. Damp-proof courses, such as copper coated or other moisture-proof membranes are sometimes the only cure to moisture being transmitted by capillary or wick action, the membrane inserted between the brickwork and masonry below.

In conclusion a word or two of warning about cleaning brickwork. All abrasive processes are damaging to a greater or lesser degree, removing generally the weathered and harder outer surface of the brickwork to expose the softer, more vulnerable core. Such exposure requires constant protection such as silicone coatings, a continuous maintenance problem. The softer interior of the brick is more absorbent and consequently more susceptible to frost damage, and the joints often similarly damaged if not removed almost entirely. (A case in Upstate New York showed after a sandblasting job that up to an inch or more disappeared in the next two or three years from accelerated weathering of the damaged brick!).

Other cleaning methods, by water, and by detergents are not fully understood in their long-term effect. Soaked brickwork can become a problem where interior surfaces are plastered directly on to the masonry, and the time of year with impending inclement weather a hazard. A great many cleaning agents also have acidic or alkaline residues which do not have an immediate effect apparent, but over the years problems could easily develop and masonry disintegration ensue.

In the first analysis why should an early building not look old — surely its weathered appearance is one of its intrinsic qualities? Not every grand old lady wants, or even needs, her face lifted!

Peter John Stokes,
Consulting Restoration Architect

COMING EVENTS

Victoria Hall, Cobourg

The Volunteer Women's Committee for Victoria Hall, Cobourg, is planning a house tour for Saturday, September 16. Advance tickets available from Cobourg Chamber of Commerce, 262 Division Street, Cobourg. Tickets available on the day of the tour at each of the eight homes and Victoria Hall. \$5.00 per person. No children under 12.

The Association for Preservation Technology — Conference

The Tenth Anniversary Conference and Annual General Meeting of APT has been invited to hold its anniversary conference in Ottawa by the Mayor of the City of Ottawa and by Heritage Ottawa. Valuable support is being provided by the Department of Indian and Northern Affairs and the National Museums of Canada. The date is September 20 - 24, 1978, and the place is the Chateau Laurier Hotel.

Tour of Heritage Properties in the Capital

This tour is being presented by Heritage Ottawa on Saturday, Sept. 23, from 11:00 a.m. to 4:30 p.m. Price \$6.50 includes lunch. Write to House Tour, 43 Blackburn Avenue, Ottawa, Ont. K1N 8A4

House Tour — Napanee, Ontario

On Saturday, October 14, 1978, from 10:00 a.m. to 4:00 p.m. there will be a house tour sponsored by the Lennox and Addington Historical Society. Nine buildings will be open to view with new

houses as well as historic properties (two dating from 1826) to be visited including the Society's Allan Macpherson House where tea will be served. \$4.00 per person for advance registration — \$5.00 after closing of advance sales. \$1.00 for tea.

For further information write to the County Museum, Box 160, Napanee, Ontario.

PUBLICATIONS OF INTEREST

Antique Metalware

Brass, Bronze, Copper, Tin, Wrought and Cast-Iron.

Edited by James R. Mitchell.

(A Main Street Press Book; Antiques Magazine Library). Universe Books, 381 Park Avenue S., New York City 10016. ISBN 0-87663-970-8 (paperback \$7.95 U.S.) — 0-87663-298-3 (Cloth)

This fascinating compilation of information on antique metalware has been gleaned from the many excellent articles on various aspects of this enormous subject written between 1922 and 1976. Particularly interesting to building preservationists will be Part I entitled Architectural Iron and concerned with various examples of ornamental cast-iron including façades, Part II referring to heating devices with several articles on stoves, Part IV concerned with hardware including cabinet "furniture", and Part V which has a section on nails and screws. But toys, weathervanes, household objects, decorated metalware and the trades and skills involved are also described.

The book comprises over 250 pages of text with excellent illustrations in the original Antiques format — a notable contribution to the study of the subject and extremely handy to have within covers.

The cast-iron complexities of fences and balconies are particularly fascinating to read about: the illustrations both photographic and otherwise, are, as usual with Antiques, extremely well chosen. This is typical of the material. There are one or two instances where one would wish for a sequel to the subject, such as the development of the surface-mounted rim lock so common in our early buildings to supplement the article on Early American stock locks by Donald Streeter. (Now we must search through the APT Bulletin for further information.)

Other Antiques Magazine Library books include: **Lighting in America, from Colonial Rushlights to Victorian Chandeliers** and a host of others on furniture, porcelain, needlework, pottery and pewter, all editions of the magazine articles published from time to time.

Looking at Architecture with Ruskin

by John Unrau

University of Toronto Press, 1978. Price \$15.00

Ruskin's extraordinary childhood, travelling with his parents, year after year, learning to look at cathedrals, castles, colleges, and parks, in search of everything beautiful in nature, laid the cornerstone for his ability to observe and analyze architecture with a discerning eye. There is beauty in every one of his illustrations: in the curves of the arches, in the strength of the pillars, and in the minuteness of the details. The book makes you wish you had read it before your first trip to Europe.

John Unrau, a lecturer in English at York University, Toronto, tells us what this arrogant and provocative writer really meant by his controversial assertions. It is not a book written only for architects, but for anyone who "watches" architecture.

"Description of London, 1799-1854

Edited by Elizabeth Spicer (Occasional Paper No. 17), London Public Libraries and Museums, London, Ontario. - \$2.00 per copy.

Please send cheque when ordering from Miss Elizabeth Spicer, Librarian London Room, Humanities Area, London Public Libraries and Museums, 305 Queens Avenue, London, Ontario N6B 3L7.

BOOK REVIEW:

"Nothing But Names" — Hubert F. Gardiner
Pub: Geo. N. Morang and Co. Ltd., Toronto 1899.

"Adding Flavour to the Meat"

In the preparation of architectural commentaries the addition of historical detail can be, metaphorically speaking, the essential ingredient to give "the dish" zest. In essence, history, associated with architecture, is the putting of people into the buildings, and on to the streets of the communities whose architectural heritage is our concern.

At hand is a book of much value as a source of such historical detail; although not perhaps easily available, it is very likely obtainable through the Interlibrary Loan Service in A.C.O. members' communities.

The Preface engagingly employs the use of a poem which generously allows a freedom needed, and seldom found to-day, for inclusion in writings on architecture:

"Quote from my work as much as ever you please;
For extracts, lo! I'll put no angry face on;
Nor fill a hungry lawyer's fist with fees,
To squeeze John Murray like the furious Mason.
Peter Pindar"

Mr. Gardiner thereupon explains how his book came into being, and outlines its perimeter:

"Should any reader of this book feel disposed to demand his money back, his outraged feelings may be mollified by the assurance that the book was not written with malice aforethought; like Mrs. Stowe's Topsy, it never was born — it grew. A casual conversation with a gentleman, whose name had been given to a new township in Northern Ontario, suggested "Township Names" as the topic for an address at a church entertainment, and the lecture notes continued to expand until they reached these present proportions. (561 pages). The ground covered is that part of Ontario south of Lake Nipissing." —

In concluding he makes "no claim to omniscience nor to infallibility; he has simply done the best he could with the materials obtainable, and he invites criticisms and corrections, either public or private, and promises to make good use in the future of any suggestions that may thus come to him."

The inclusion in this criticism of "a sample of the fare" of Mr. Gardiner's informative book seems appropriate, and equally so, that "the sample" be that of Hope Township, Durham County — close to the home of our ACORN and its Editor.

Mr. Gardiner has given the date 1792 for the naming of the County and the Township. Of Durham he writes that the County, Durham, in England is the source of the name from the corruption of two Saxon words: Dur - a hill, and Holme, a river-island, "a description applicable to the city from which the county takes its name". More information of the history of the English county — back to Roman and Saxon times com-

pletes that portion.

Of Hope Township itself the full account is as follows:

"Hope is named after Colonel Henry Hope, a member of the Legislative Council, to whom Hamilton transferred the government in 1787, pending the return of Governor Carleton from England to Canada. One of the Quebec gates was called Hope Gate in his honour. His health was poor and he got leave to return to England, but died at Quebec, April 13, 1789, and was buried there with military honors. Dr. Scadding attributes this name to Admiral Sir George Hope, but the position of the township in the row with Murray, Cramahe, Hamilton and Clarke would indicate that Hope was also named after a Governor of Canada". (With recent re-organization of county boundaries, Hope Township now finds itself in an enlarged Northumberland County).

In conclusion, a quotation from the Preface and opening chapter might be worthy of note to ACO members, most of whom, it is believed, have an interest in architecture not only as a form of art, but also in its historical context. Written in 1899, the following might be said to be true today: "Perhaps its (the book's) perusal may stimulate members of Historical Societies and others to put upon record, for the use of future historians, facts relating to place-names which a few years hence will otherwise be difficult to obtain."

It was in 1822 that Robert Gourlay wrote in "Sketches of Upper Canada" "that the mischief done by the Duke of Richmond in laying out so many townships for settlement, and hurrying poor emigrants into the depths of the wilderness, without thought or preparation, was infinite: discomfort, want, ague and death". "Some of the names conferred upon townships about that period, e.g., Kaladar (Addington County), Mulmur (Dufferin County) and Garafraxa (Dufferin County), have proved to be very elusive, necessitating the resort to unreliable tradition which Professor Ganong so properly deprecates."

S.W.

Thanks to the Heritage Administration Branch of the Ministry of Culture and Recreation for their generous cheque. Their continued support is gratefully received.

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